Choral Programme Series

Consultant Editor: Simon Halsey

A Gospel Christmas

SPIRITUALS FOR THE FESTIVE SEASON

THE VIRGIN MARY HAD A BABY BOY
CHILDREN GO WHERE I SEND THEE
STEAL AWAY/POOR LITTLE JESUS
PRETTY HOME
GO TELL IT ON THE MOUNTAIN

(SATB/Piano)

ARRANGED BY DARYL RUNSWICK

FABER *ff* MUSIC

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PERFORMANCE NOTE

These Christmas Spirituals are from North America and the Caribbean, and I have arranged them in Gospel style. This is the joyful and powerful way of singing which sprang up in the Deep South of America in Baptist and other black churches: a felicitous marriage of European hymns and African chant. Its jazz influence is obvious (though which came first is a matter of opinion). Gospel, though, is much simpler than jazz, and gets its power from avoiding the more complex harmonies, rhythms and performance styles of its more 'arty' sister.

Accordingly you will find here a set of arrangements which lack the subtle nuances of key-change, harmonies and dynamics which I have sometimes used elsewhere. This is quite deliberate, and it means that a different style of singing is required also. Gospel choirs who use these arrangements will not need to be told what to do: others may find the following tips helpful.

Vocal production

This should be open-throated and free, even when the music is soft. Don't go for a sound which will 'blend' but for a more raw, energetic, spirited one. Don't hold back!

Dynamics

Subtle ebb-and-flow is inappropriate here: terraced dynamics are called for. Hit a level (say *mf*) and hold it without falling off at the ends of phrases (except where marked). Any marked *crescendos* and *diminuendos* must be done less decorously than in European-style music.

Rhythm

If you sing this music with the right vocal production and with energy, there is no need to overdo the 'jazziness'. Just do the rhythms energetically and in strict tempo and they will sound good.

'Swung' rhythm (i.e. ♫ and ♫ = ♩³♪) should be used in *Children go where I send thee*, *Go tell it on the mountain* and *Poor little Jesus* (but not the *Steal away* parts of that arrangement). The remaining pieces are to be sung in 'straight' rhythm like most rock music.

Pronunciation

Many printed copies of these songs have "De Virgin Mary", "Po' Lil' Jesus" etc. I find this offensive and have used ordinary spellings wherever possible (you will have to forgive the occasional 'Yeah'). This leaves non-Caribbean and non-American choirs with the choice of how far to go towards 'authentic' pronunciation. My own suggestion would be the minimum distance for good style and no further.

Accompaniment

Three of the arrangements have piano parts – bass (or bass guitar) and drums/percussion can be added ad lib. The piano parts themselves are quite simple. I really like them that way, but a talented improvising pianist with a good grounding in Gospel style will always want to add to them.

Above all, these arrangements are to be enjoyed. No pussy-footing, good rhythm, good intonation and lots of commitment!

Daryl Runswick

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First published in 1994 by Faber Music Ltd
3 Queen Square London WC1N 3AU
Cover design by S & M Tucker
Music processed by Chris & Gail Hinkins
Printed in England by Halstan & Co Ltd

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ISBN 0 571 51514 2

The Virgin Mary had a baby boy

Joyous (♩ = 132)

SOPRANO *f* The Vir - gin Ma - ry had a

ALTO *f* The Vir - gin Ma - ry had a

TENOR *f* The Vir - gin Ma - ry had a

BASS *f* The Vir - gin Ma - ry had a

Joyous (♩ = 132)

* PIANO *f*

3

ba - by boy And they said that his name was . . .

ba - by boy And they said that his name was . . .

ba - by boy And they said that his name was . . .

ba - by boy And they said that his name was . . .

mf

* Small notes for rehearsal only.

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7

mf

1. The Vir - gin Ma - ry had a
2. The an - gels sang - a when the

mf

1. The Vir - gin Ma - ry had a
2. The an - gels sang - a when the

mf

1. The Vir - gin Ma - ry had a ba-by boy,
2. The an - gels sang - a when the ba-by born,

mf

1. The Vir - gin Ma - ry had a ba-by boy,
2. The an - gels sang - a when the ba-by born,

sim.

+ 8ve sempre

11

ba-by boy, the Vir - gin Ma - ry had a ba-by boy_ And they said that his name was
ba-by born, the an - gels sang - a when the ba-by born And pro- claim him the Sa - viour

ba-by boy, the Vir - gin Ma - ry had a ba-by boy_ And they said that his name was
ba-by born, the an - gels sang - a when the ba-by born And pro- claim him the Sa - viour

the Vir - gin Ma - ry had a ba-by boy_ And they said that his name was
the an - gels sang - a when the ba-by born And pro- claim him the Sa - viour

the Vir - gin Ma - ry had a ba-by boy_ And they said that his name was
the an - gels sang - a when the ba-by born And pro- claim him the Sa - viour

15

Je - sus. He come from the glo - ry, He come from the

Je - sus. He come from the glo - ry, He come from the

Je - sus. He come from the glo - ry, He come from the

Je - sus. He come from the glo - ry, He come from the

loco

19

glo - rious King - dom, He come from the glo - ry,

glo - rious King - dom, He come from the glo - ry,

glo - rious King - dom, He come from the glo - ry,

glo - rious King - dom, He come from the glo - ry,

sim.

22

He come from the glo - rious King - dom, O yes be - lie - ver,

He come from the glo - rious King - dom, O yes be - lie - ver,

He come from the glo - rious King - dom, O yes be - lie - ver,

He come from the glo - rious King - dom, O yes be - lie - ver,

26

O yes be - lie - ver, He come from the glo - ry,

O yes be - lie - ver, He come from the glo - ry,

O yes be - lie - ver, He come from the glo - ry,

O yes be - lie - ver, He come from the glo - ry,

30

He come from the glo-rious King - dom. - dom. The

36

wise men saw where the ba-by born, the wise men saw where the ba-by born, the

8ve

40

wise men saw_ where the ba-by born_ And they say that his name was

(8ve)

43

Je - sus. *p* He come from the glo - ry, He come from the

Je - sus. *p* He come from the glo - ry, He come from the

Je - sus. *p* He come from the glo - ry, He come from the

Je - sus. *p* He come from the glo - ry, He come from the

8ve

p

47

glo - rious King - dom, He come from the glo - ry, He come from the

glo - rious King - dom, He come from the glo - ry, He come from the

glo - rious King - dom, He come from the glo - ry, He come from the

glo - rious King - dom, He come from the glo - ry, He come from the

(8ve)

51

glo - rious King - dom, *f* He come from the glo - ry, He come from the

glo - rious King - dom, *f* He come from the glo - ry, He come from the

glo - rious King - dom, *f* He come from the glo - ry, He come from the

glo - rious King - dom, *f* He come from the glo - ry, He come from the

(8ve)

f

8ve

55

glo - rious King - dom, He come from the glo - ry, He come from the

glo - rious King - dom, He come from the glo - ry, He come from the

glo - rious King - dom, He come from the glo - ry, He come from the

glo - rious King - dom, He come from the glo - ry, He come from the

(8ve)

59

ff

glo - rious King - dom, O yes be lie - ver, O yes be - lie - ver, He come from the

glo - rious King - dom, O yes be lie - ver, O yes be - lie - ver, He come from the

glo - rious King - dom, O yes be lie - ver, O yes be - lie - ver, He come from the

glo - rious King - dom, O yes be lie - ver, O yes be - lie - ver, He come from the

ff

(8ve) *loco*

65

glo - ry He come from the

glo - ry He come from the

glo - ry He come from the

glo - ry He come from the

p

p legato

70

glo - rious King - - dom. The

mp

glo - rious King - - dom. The

mp

glo - rious King - - dom.

glo - rious King - - dom.

mp

76

Vir - gin Ma - ry had a ba - by boy,

Vir - gin Ma - ry had a ba - by boy,

mp

The Vir - gin Ma - ry had a ba - by boy_

mp

The Vir - gin Ma - ry had a ba - by boy_

80

p

rall.

And they said that his name was Je - - - sus.

p

And they said that his name was Je - - - sus.

p

And they said that his name was Je - - - sus.

p

And they said that his name was Je - - - sus.

rall.

Children go where I send thee

Moderato, quasi recit. (♩. ♩ = ♩ ³ ♪)

SOPRANO — SOLO *f* — FULL *f*

Chil - dren go where I send thee, chil - dren go where I send thee.

ALTO — *f*

Chil - dren go where I send thee.

TENOR — *f*

Chil - dren go where I send thee.

BASS — *f*

Chil - dren go where I send thee.

Moderato, quasi recit. (♩. ♩ = ♩ ³ ♪)

* PIANO — *f*

5

How shall I send thee? I'm gon - na send thee

How shall I send thee? I'm gon - na send thee

How shall I send thee? I'm gon - na send thee

SOLO — FULL

How shall I send thee? How shall I send thee? I'm gon - na send thee

* Small notes for rehearsal only

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10

one by one,_ One for the lit - tle bit - ty ba - by Born, born,___

one by one,_ One for the lit - tle bit - ty ba - by Born, born,___

one by one,_ One for the lit - tle bit - ty ba - by Born, born,___

one by one,_ One for the lit - tle bit - ty ba - by Born, born,___

15 **Boogie** (♩ = 160)

born in Beth-le - hem.__

born in Beth-le - hem.__

born in Beth-le - hem.__

born in Beth-le - hem.__

handclaps *

etc.

Boogie (♩ = 160)

mf

19

T. *mf* Chil - dren go where I send thee.

B. *mf* Chil - dren go where I send thee.

* You will need to work out who holds the copies, or sing from memory!

23

S. *mf* How shall I send thee? I'm gon-na send thee

A. *mf* How shall I send thee? I'm gon-na send thee

T. I'm gon-na send thee

B. I'm gon-na send thee

27

three by three, Three for the He - brew chil - dren, Two for Paul and

three by three, Three for the He - brew chil - dren, Two for Paul and

three by three, Three for the He - brew chil - dren, Two for Paul and

three by three, Three for the He - brew chil - dren, Two for Paul and

31

Si - las, One for the lit - tle bit - ty ba - by Born,

Si - las, One for the lit - tle bit - ty ba - by Born,

Si - las, One for the lit - tle bit - ty ba - by Born,

Si - las, One for the lit - tle bit - ty ba - by Born,

35

born, born in Beth-le - hem.

born, born in Beth-le - hem.

born, born in Beth-le - hem.

born, born in Beth-le - hem.

39

f

Chil - dren go where I send thee

f

Chil - dren go where I send thee

43

I'm gon-na send you

I'm gon-na send you

f

I'm gon-na send you

* *f*

How shall I send thee?

I'm gon-na send you

* With tenors *ad lib.*

47

five by five,– Five for the gos - pel prea-chers, Four for the four that

five by five,– Five for the gos - pel prea-chers, Four for the four that

five by five,– Five for the gos - pel prea-chers, Four for the four that

five by five,– Five for the gos - pel prea-chers, Four for the four that

51

stood at the door, Three for the He - brew chil - dren, Two for Paul and

stood at the door, Three for the He - brew chil - dren, Two for Paul and

stood at the door, Three for the He - brew chil - dren, Two for Paul and

stood at the door, Three for the He - brew chil - dren, Two for Paul and

55

p sub. *mf*

Si - las, One for the lit - tle bit - ty ba - by Born,

p sub. *mf*

Si - las, One for the lit - tle bit - ty ba - by Born,

p sub. *mf*

Si - las, One for the lit - tle bit - ty ba - by Born,

p sub. *mf*

Si - las, One for the lit - tle bit - ty ba - by Born,

p sub. *mf*

59

born,— born in Beth-le - hem.— *ancora più forte* Chil- dren

born,— born in Beth-le - hem.— *ancora più forte* Chil- dren

born,— born in Beth-le - hem.— *ancora più forte* Chil- dren

born,— born in Beth-le - hem.— *ancora più forte* Chil- dren

born,— born in Beth-le - hem.— Chil- dren

ancora più forte

64

go where I send thee. How shall I

go where I send thee. How shall I

go where I send thee. How shall I

go where I send thee. How shall I

go where I send thee. How shall I

68

send thee? I'm gon-na send thee sev'n by sev'n,

send thee? I'm gon-na send thee sev'n by sev'n,

send thee? I'm gon-na send thee sev'n by sev'n,

send thee? I'm gon-na send thee sev'n by sev'n,

send thee? I'm gon-na send thee sev'n by sev'n,

72

Sev'n for the sev'n that went to heav'n, Six, six ne-ver got fixed,

Sev'n for the sev'n that went to heav'n, Six, six ne-ver got fixed,

Sev'n for the sev'n that went to heav'n, Six, six ne-ver got fixed,

Sev'n for the sev'n that went to heav'n, Six, six ne-ver got fixed,

76

Five for the gos - pel prea-chers, Four for the four that stood at the door,

Five for the gos - pel prea-chers, Four for the four that stood at the door,

Five for the gos - pel prea-chers, Four for the four that stood at the door,

Five for the gos - pel prea-chers, Four for the four that stood at the door,

80

Three for the He - brew chil - dren, Two for Paul and Si - las,

Three for the He - brew chil - dren, Two for Paul and Si - las,

Three for the He - brew chil - dren, Two for Paul and Si - las,

Three for the He - brew chil - dren, Two for Paul and Si - las,

84

p sub. *f*

One for the lit-tle bit-ty ba - by Born, born,—

p sub. *f*

One for the lit-tle bit-ty ba - by Born, born,—

p sub. *f*

One for the lit-tle bit-ty ba - by Born, born,—

p sub. *f*

One for the lit-tle bit-ty ba - by Born, born,—

p sub. *f*

88

ff

born in Beth-le - hem.— Chil - dren

ff

born in Beth-le - hem.— Chil - dren

ff

born in Beth-le - hem.— Chil - dren

ff

born in Beth-le - hem.— Chil - dren

ff

92

go where I send thee. How shall I

go where I send thee. How shall I

go where I send thee. How shall I

go where I send thee. How shall I

96

send thee? I'm gon-na send thee ten by ten,—

send thee? I'm gon-na send thee ten by ten,—

send thee? I'm gon-na send thee ten by ten,—

send thee? I'm gon-na send thee ten by ten,—

100

Ten for the ten com - mand-ments, Nine for the nine who dress so fine,—

Ten for the ten com - mand-ments, Nine for the nine who dress so fine,—

Ten for the ten com - mand-ments, Nine for the nine who dress so fine,—

Ten for the ten com - mand-ments, Nine for the nine who dress so fine,—

104

Eight, eight stood at the gate, Sev'n for the sev'n who went to heav'n,

Eight, eight stood at the gate, Sev'n for the sev'n who went to heav'n,

Eight, eight stood at the gate, Sev'n for the sev'n who went to heav'n,

Eight, eight stood at the gate, Sev'n for the sev'n who went to heav'n,

108

Six, six ne - ver got fixed, Five for the gos - pel prea-chers,

Six, six ne - ver got fixed, Five for the gos - pel prea-chers,

Six, six ne - ver got fixed, Five for the gos - pel prea-chers,

Six, six ne - ver got fixed, Five for the gos - pel prea-chers,

112

Four for the four that stood at the door, Three for the He - brew chil - dren,

Four for the four that stood at the door, Three for the He - brew chil - dren,

Four for the four that stood at the door, Three for the He - brew chil - dren,

Four for the four that stood at the door, Three for the He - brew chil - dren,

116

p sub.

Two for Paul and Si - las, One for the lit - tle bit - ty ba - by

p sub.

Two for Paul and Si - las, One for the lit - tle bit - ty ba - by

p sub.

Two for Paul and Si - las, One for the lit - tle bit - ty ba - by

p sub.

120

ff

Born, born,— born in Beth-le - hem,—

ff

Born, born,— born in Beth-le - hem,—

ff

Born, born,— born in Beth-le - hem,—

ff

Born, born,— born in Beth-le - hem,—

ff

124

Born, born,— born in Beth-le - hem,—

Born, born,— born in Beth-le - hem,—

Born, born,— born in Beth-le - hem,—

Born, born,— born in Beth-le - hem,—

(*hand claps*) *

128 **allarg.** **a tempo**

mp

Born, born,— born in Beth-le - hem.— Yeah!

mp

Born, born,— born in Beth-le - hem.— Yeah!

mp

Born, born,— born in Beth-le - hem.— Yeah!

mp

Born, born,— born in Beth-le - hem.— Yeah!

allarg. **a tempo**

mp

* Finish clapping

Steal away / Poor little Jesus

Sostenuto (♩ = 63)

SOPRANO
ALTO
TENOR
BASS

p

Steal a-way, steal a-way, steal a-way to Je-sus, steal a-way,

p

6

S. SOLO*

A. SOLO*

T. SOLO*

B. SOLO*

mp

Steal a-way, steal a-way,

mp

steal a-way home, I ain't got long to stay here. *mm (hum)*

11

steal a-way to Je-sus, steal a-way, steal a-way home, I ain't got long to

Più mosso, rhythmic (♩ = 112) (♩. ♩ = ♩³ ♪)

16 SOLO (any voice) †

f

Poor lit-tle Je-sus, child of Ma-ry,

stay here.

f

yeah Lord, yeah Lord,

f

pp

mm

pp

* or semi-chorus.
† female or male.

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21

born in a sta-ble,

Poor lit-tle Je-sus,

yeah Lord,

was-n't that a pi-ty and a shame.

(mm)

26

took him from a man-ger,

took him from his mo-ther,

yeah Lord,

yeah Lord,

yeah Lord,

(mm)

31

Tempo primo

was - n't that a pi - ty and a shame.

p

Steal a - way, steal a - way, steal a - way to

p

(mm)

35

Je - sus, steal a - way, steal a - way home, I ain't got long to stay here. *mm*

Appassionato

40 *f* SOLO (any voice)

My Lord he calls me he calls me by the thun - der,

f

the trum - pet sounds with - in - a my soul, I

Più mosso, rhythmic

44 *f*

Poor lit - tle Je - sus, they bound him with a hal - ter,

p *f*

ain't got long to stay here. *mm* yeah Lord,

p *f*

49

whipped him up a moun - tain,

3 3

yeah Lord, yeah Lord, was - n't that a pi - ty and a shame.

3 3

53

Poor lit-tle Je-sus, nailed him to the cross,

yeah Lord, yeah Lord,

58

hung him with a rob-ber,

yeah Lord, was - n't that a pi - ty and a shame.

Appassionato

62 *ff* **poco allarg.**

Green trees a -bend-ing, poor sin - ner stands a-tremb-ling,

mf *ff*

(mm)

the trum-pet sounds with-in - a my soul.

mf *ff*

Tempo primo

66 *p*

Steal a -way, steal a -way, steal a - way to Je - sus, steal a -way,

p

poco rit.

71 *pp*

steal a -way home, I ain't got long to stay here, I ain't got long to stay here.

pp

Pretty home

* **Driving** (♩ = 84)

Advent Spiritual

SOPRANO
ALTO
TENOR
BASS

A. SOLO *f*

O my pret-ty mo-ther's home, sweet-er than the ho-ney in the comb,

3 FULL *f* A. SOLO

O my pret-ty mo-ther's home, sweet-er than the ho-ney in the comb, Come love pret-ty love, come come come,

FULL *f*

6 FULL

come love pret-ty love, I want some, Come love pret-ty love, come come come,

FULL

8 *mf*

come love pret-ty love, I want some. O my pret-ty fa-ther's home, sweet-er than the ho-ney in the comb,

11 *f* *mf*

O my pret-ty fa-ther's home, sweet-er than the ho-ney in the comb, Come love pret-ty love, come come come,

f

14 *f*

come love pret-ty love, I want some, Come love pret-ty love, come come come,

f

16 S. SOLO *mf*

come love pret-ty love, I want some. O my pret-ty Sa-viour's home,

A. SOLO

O my pret - ty, O my pret -

mp (*mp*)

* One or a few people stamp heavily on every beat throughout the piece.

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19 FULL *mf*

sweet-er than the ho-ney in the comb, O my pret-ty Sav-iour's home, sweet-er than the ho-ney in the comb,

-ty, O my pret - ty, O my pret - ty, O my,

22 *mf*

Come love pret-ty love, come come come, come love pret-ty love, I want some,

mf

24 *f*

Come love pret-ty love, come come come, come love pret-ty love, I want some,

f

26 *ff*

O my pret-ty Sa-viour's home, sweet-er than the ho-ney in the comb, O my pret-ty Sa-viour's home,

ff

29

Come love pret-ty love, come come come,

sweet - er than the ho-ney in the comb, ho-ney ho-ney ho-ney ho-ney ho-ney ho-ney ho-ney ho-ney

Come love pret-ty love, come come come,

31

come love pret - ty love, I want some, Come love pret-ty love, come come come,

ho-ney ho-ney ho-ney ho-ney I want some, ho-ney ho-ney ho-ney ho-ney ho-ney ho-ney ho-ney ho-ney

come love pret - ty love, I want some, Come love pret-ty love, come come come,

33

come love pret-ty love, I want some,

f

ho - ney ho - ney ho - ney ho - ney I want some, come love pret-ty love, come come come,

come love pret-ty love, I want some,

f

35

mf

come love pret-ty love, I want some, come love pret-ty love, come come come,

mf

37

come love pret-ty love, I want some, come love pret ty love, come come come,

39

come love pret-ty love, I want some, come love pret-ty love, come come come,

41

A. SOLO

f

come love pret-ty love I want some, come love pret-ty love, come come come, come love pret-ty love, I want some,

44 FULL *f*

ff

come love pret-ty love, come come come, come love pret-ty love, I want some.

f *ff*

Go tell it on the mountain

SOPRANO
ALTO
TENOR
BASS
PIANO

Powerful stride (♩ = 104) (♩. ♪ = ♩ ³ ♪)

Powerful stride (♩ = 104) (♩. ♪ = ♩ ³ ♪)

ff

4

ff

ff

Go tell it on the moun - tain, ov - er_ the hills and

sim.

8

ev' - ry - where,_ Go tell it on the moun - tain that Je - sus Christ is

born. Go tell it on the moun - tain, ov - er_ the hills and

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16

ev' - ry -where, Go tell it on the moun - tain that Je - sus Christ is

20

born.

mp legato, laid back

1. In the time of Da - vid
2. He made me a watch - man

mp legato, laid back

mp legato

+ 8ve sempre

24

they pro - - - phe - sy a King,
up - on a ci - - - ty wall,

28

And if a child is true - born
And if I am a Chris - tian

32

cresc.

the Lord will hear him sing.
I am the least of all.

cresc.

cresc.

ff

36

ff

ah

Go tell it on the

ff

sim.

8ve

(8ve)

40

moun - tain, ov- er the hills and ev' - ry - where, Go tell it on the

44

moun - tain that Je - sus Christ is born. Go tell it on the

48

moun - tain, ov- er_ the hills and ev' - ry - where,_ Go tell it on the

52

moun - tain that Je - sus Christ is born, that Je - sus Christ is

56

mf

born, that Je - sus Christ is_____

mf

dim.

mf

ff

60

ff

born._____ Go tell it on the moun - tain. Yeah!

ff

sf

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Schwartz – Gospel choruses from 'Godspell' and 'Children of Eden' SATB/piano

Lloyd Webber – Memory and other choruses from 'Cats' SATB/piano

Lloyd Webber – Mr Mistoffelees and other choruses from 'Cats' SATB/piano

For upper voices:

Fauré & Saint-Saëns – Six Motets SA/organ or piano

Franz Schubert – Three Partsongs SSAA/piano

Robert Schumann – Eight Partsongs SA/piano & SSAA/piano

English Edwardian Partsongs SA/piano

Schwartz – Choruses from 'Godspell' and 'Children of Eden' SSA/piano

Lloyd Webber – Memory and other choruses from 'Cats' SSA/piano

Lloyd Webber – Mr Mistoffelees and other choruses from 'Cats' SSA/piano

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ISBN 0-571-51514-2

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